UNIVERSITY OF ALBERTA
DEPARTMENT OF MUSIC
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# SYMPHONIC WIND ENSEMBLE

## Wind Music from Around the World

Friday, November 25, 2011 at 8 pm

Dr. Dennis Prime, Conductor

Dan Kindopp, Graduate Assistant

Convocation Hall, Old Arts Building

## Programme

*Suite Francaise* (1945) — Darius Milhaud (1892-1974)

I. *Normandie*
II. *Bretagne*
III. *Ile de France*
IV. *Alsace-Lorraine*
V. *Provence*

*With Quiet Courage* (1995) — Larry Daehn (1939- )

*Fiesta del Pacifico* (1966) — Roger Nixon (1921-2009)

## Intermission

*Petite Symphonie* (1888) — Charles Gounod (1818-1893)

II. *Andante Cantabile*
IV. *Finale*

*Irish Tune from County Derry* (1913) — Percy Grainger (1882-1961)

*Shepherd's Hey* (1908-1909) — Percy Grainger

*Gloriosa* (1990) — Yasuhide Ito (1960- )

I. *Oratio*
II. *Cantos*
III. *Dies Festus*

**Darius Milhaud (4 September 1892 – 22 June 1974):** One of the more prolific composers of the twentieth century, Darius Milhaud was born to a Jewish family in southern France during the last decade of the nineteenth century. He learned the violin as a youth. Studies at the Paris Conservatoire from age 17 on gave the young composer opportunity to work with some of the most prominent French composers and theorists of the day, including Charles Marie Widor, Vincent d'Indy and André Gedalge, and allowed him to focus on developing his skills as a pianist. Milhaud served as an attaché in Rio de Janeiro during the First World War, and upon returning to Paris in 1919, Milhaud was adopted into the circle of "Les Six," a group of progressive French composers brought together under the guidance of Jean Cocteau. However, like any such artificial collection, *Les Six* was quick to dissolve, and during the 1920s Milhaud adopted an assortment of new musical influences, notably jazz, which the composer first discovered during a trip to the U.S. in 1922, and which features prominently in much of his subsequent music. Milhaud emigrated to the U.S. in 1940 to escape the rise of Nazism in France. Milhaud held various teaching positions, teaching alternating years at Mills College in Oakland, CA and the Paris Conservatory from 1947-1971 before ill health forced him to retire. Some of Milhaud's more notable students in North America included noted jazz pianist and composer Dave Brubeck and pop music icon Burt Bacharach, who claims Milhaud encouraged him to write, "...something people can remember and whistle. Don't ever feel discomfited by a melody."

***Suite Francaise:*** Composed while living in America during the Second World War, Milhaud wrote the *Suite Francaise* as a tribute to his embattled homeland. Each movement is representative of a different province of the nation, reflecting their people, geography, and history. Based on folk melodies, Milhaud creates aural impressions that range from strident and proud to pensive and from rugged to pastoral. Of the piece Milhaud says, "For a long time I have had the idea of writing a composition fit for high school purposes and this was the result. In the bands, orchestras, and choirs of American high schools, colleges and universities where the youth of the nation be found, it is obvious that they need music of their time, not too difficult to perform, but, nevertheless keeping the characteristic idiom of the composer." While the piece is perhaps too challenging for most high school ensembles, Milhaud succeeds in creating a piece fitting of the era from which it originated.

**Larry Daehn (b. 1939):** Born in Rosendale, Wisconsin, Daehn grew up on the farms of that state. He received his bachelor's degree from the University of Wisconsin-Oshkosh and his master's degree from the University of Wisconsin-Platteville.

His 35-year teaching career consisted of teaching vocal and instrumental music in various Wisconsin schools, including New Glarus High School, where he directed for twenty-seven years and won numerous state and national awards. Currently, Daehn is a member of several music organizations, including MENC, Wisonsin Bandmasters Association, ASBDA, Phi Beta Mu, and the Percy Grainger Society. He was also chosen for *Leaders of American Education* in 1971 and was named *Outstanding Bandmaster* by Phi Beta Mu, Pi Chapter, in 1988.

*With Quiet Courage*: Following her passing, Daehn wrote this piece in memory of his mother. He commemorates her perseverance in life, having endured the hardships of rural life in her youth and young adulthood. She then overcame adversity when diabetes forced the amputation of both her legs. Throughout it all, Lois Daehn remained positive, continuing to sing and embody the nobility and quiet courage she always possessed. The tune of the piece travels between instruments, building in strength and resolve before concluding with a quiet, gentle close, symbolizing both the fullness of Lois' life and the rural farmland that shaped it.

Roger Nixon (8 August, 1921 – 13 October, 2009): Nixon was born and raised in California, attending Modesto Junior College where he studied clarinet. He finished his studies at UC Berkeley, majoring in composition. He served in the Navy during the Second World War before returning to Berkeley for further studies. Following completion of his Ph.D, Nixon returned to Modesto, where he served on the faculty at Modesto Junior College from 1951-59. He then moved on to San Francisco State College (now University) where he remained the remainder of his career. While at SFSC, Nixon worked extensively with the Symphonic Band, writing new music for the ensemble. While primarily a composer for bands, Nixon also wrote for orchestra, chamber ensembles, choral groups and wrote an opera. Nixon died of complications from leukemia in Burlingame, CA.

*Fiesta del Pacifico*: The Fiesta del Pacifico is one of several festivals held annually in various communities in California, which celebrate the Old Spanish Days in the State. This particular festival is held in San Diego for twelve days in the summer, and features a play on the history of the area with a cast of over a thousand, a parade, a rodeo, and street dances. Nixon captures the Latin spirit of the celebration, with lively rhythms, changing meters, and extensive use of percussion just a few of the techniques he employs. This energetic piece creates impressions rather than narrative, evoking images of a vigorous Spanish-Mexican festival complete with drama, passion, and dancing.

## Charles Gounod (17 June 1818 – 18 October 1893):

Gounod was born in Paris, the son of a pianist mother and an artist father. His mother was his first piano teacher. Under her tutelage, Gounod first showed his musical talents. He entered the Paris Conservatoire, where he studied under Fromental Halévy and Pierre Zimmermann, and he would later marry Zimmermann's daughter. Gounod is perhaps best known for his operas *Faust* (1859) and *Romeo et Juliette* (1867) and his body of choral works. Later in life, Gounod wrote primarily sacred music, completing a requiem mass shortly before he succumbed to a stroke. Following his passing, his music received a revival or sorts when the short piano piece "Funeral March of a Marionette" was chosen as the theme song for television's *Alfred Hitchcock Presents.*

*Petite Symphonie*: Commissioned by Paris Conservatory flute professor and friend Paul Taffanel to compose a piece for winds, Gounod created the *Petite Symphonie*. Composed in the tradition of Mozart's wind serenades, Gounod adds a flute to the octet instrumentation in a nod to Traffanel. The piece is grounded in the classical form, yet shows Gounod's command of melody, which is ever light and buoyant.

## Percy Aldridge Grainger (8 July 1882 – 20 February 1961):

Born in Australia, Grainger rose to fame as a composer and pianist specializing in British folk music. Leaving Australia at 13, Grainger briefly spent time in Germany before basing in London until 1914. During this time, Grainger befriended Norwegian composer Edvard Grieg, a relationship that would shape much of his future music. In 1914 he moved to the United States, where he would remain the rest of his life, though he frequently traveled internationally. He was an amateur inventor, creating many machines and devices that he hoped would make music more consistent. Despite great success as a concert pianist, accumulating a reasonable amount of wealth and leaving a number of great compositions, Grainger himself felt a failure and was disappointed at his perceived shortcomings throughout his life.

*Irish Tune from County Derry*: This familiar tune was originally arranged for mixed chorus by Grainger. He published the same arrangement for solo piano before again adapting it for the Concert Band. Grainger's habit of using descriptive English phrases rather than the traditional Italian terms mean the ensemble encounters instructions such as "to the fore" and "slow off lots." The tune is accompanied by a lush harmony which makes its way through the brass and woodwind choirs before receiving the full force of the ensemble.

*Shepherd's Hey*: This traditional English Morris Dance is a lively, energetic piece that hurdles headlong to its own conclusion. The melody is passed through the ensemble, taking on the character of each instrument in turn. Grainger cannot resist a little self-promotion, interspersing snippets of other melodies he arranged elsewhere in several of the sections.

Yasuhide Ito (b. 7 December, 1960): Ito was born in 1960 in Japan. He graduated at Tokyo Geijutsu Daigaku (Tokyo National University of Fine Arts and Music) in 1986. He received first prize at the Shizuoka Music Competition (Piano), third prize of the Japan Music Competition (Composition), and the Academy prize of the Band Masters Academic Society of Japan. Well known for his band compositions, Ito has over 60 to his credit. He has also composed for vocal ensemble and composed his first opera, *Mr. Cinderella*, in 2001. Mr. Ito is a frequent lecturer advocating Japanese music to the international music community. As a conductor, Ito has led many bands including the Tokyo Kosei Wind Orchestra on their 2002 Asian tour on behalf of Frederick Fennell.

*Gloriosa*: In his symphonic poem, Ito relates the story of and pays tribute to the Kakure Kirishitan, literally the hidden Christians, who lived in hiding in Japan during the Edo period. With the outlawing of Christianity and the expulsion of Catholic missionaries, it fell to the faithful to pass on the teaching and practices of the religion. Icons were adapted so the Virgin Mary and Christ on the crucifix resembled Buddha or bodhisattvas. Chants were modified to sound like those of the Buddhist, though some words remained in their original Latin, Spanish or Portuguese. Bible stories were passed down orally for fear of a printed text giving the believers away to the authorities. It is these stories and chants that Ito turns to for inspiration for *Gloriosa*. The first movement is based on a Gregorian chant which Ito turns into a chaconne, repeated 13 times by various combinations of instruments. The second movement is based on the Chant of Saint Juan as it had been adapted from the Spanish missionaries by the Kirishitans. The final movement is based on a Japanese folk song *Nagasaki bura-bura Bushi*, loosely translating to "strolling through Nagasaki." The piece was commissioned by The Sasebo Band of Japan Maritime Self-Defence Force (Nagasaki prefecture) and was written and premiered in 1990.

Program notes written by Dan Kindopp

# University of Alberta Symphonic Wind Ensemble
## Personnel List

**Director**
Dr. Dennis Prime

**Graduate Assistant**
Dan Kindopp

**Flute**
Lara Hyde
Philippe de Montigny
Jessica McMillan
Jessica Milanowski
Jessica Rogers

**Oboe**
Noëlle Byer
Stephanie Wong

**Bassoon**
Matt Nickel
Emily Tam

**Clarinet**
James Bures
Joshua Iverson
Alison Muscat
Daniela Pagliuso
Jacob Struzik
Andrea Tarnawsky

**Bass Clarinet**
Megan Wruk

**Saxophone**
Kayla Chambers
Gavin Goodwin
Justin Massey
Emily Schultz
Dominique Shulhan
Eric Toombs

**Trumpet**
Ian Kerr
Mackenzie May
Matthew Parsons
Dylan Reap
Sarah Roberts
Glenn Skelton
Christopher Young

**Horn**
Michael Clark
Emily Filice
Molly McCallister
Zach Vogel

**Trombone**
Lynn Atkin
Kiera Harman
Timothy Lenk

**Euphonium**
Robert Johnson
Kat Schafers

**Tuba**
Michael Gust
Sidney M'Sahel

**Percussion**
Conrad Auch
Allison MacIvor
Graeme Peppink
Stephen Stone

**Celesta**
Keat Machtemes

**Harp**
Samantha Spurrier

# DEPARTMENT OF MUSIC
# UPCOMING EVENTS

World Music Sampler featuring Koo Nimo
Saturday, November 26, 2011, at 8pm in Convocation Hall
Featuring the Indian Music, West African and
Middle Eastern & North African Ensembles
Admission by donation

The Rose in the Middle of Winter: A Concert of Advent Music
The Madrigal Singers
Sunday, November 27, 2011, at 8pm in Convocation Hall
Featuring works by Brahms, Britten, Chilcott, Hammerschmidt, Schütz, Sweelinck and Willan
Admission by donation

Winter Dances
The U of A Concert Choir
Friday, December 2, 2011 at 8pm in Convocation Hall
Featuring works by Britten, Daunais, Tormis and Whitacre
Admission by donation

Mostly Mediaeval for Winds
The U of A Concert Band
Sunday, December 4, 2011 at 2pm in Convocation Hall
Featuring works by Norma Dello Joio, Jan Bach,
Ralph Vaughan Williams, J.S. Bach and Francis McBeth
Admission by donation

Music at Convocation Hall presents:
Music as Language
Sunday, January 15, 2012 at 3pm in Convocation Hall
Richard Van Camp, University of Alberta Faculty of Arts Writer in Residence; William Street, saxophone soloist and conductor; Roger Admiral, piano; Brian Thurgood, percussion; the University of Alberta Saxophone and Percussion Ensembles; live electronics performed by Mark Hannesson; improvisation developed by composers Andriy Talpash & Mark Hannesson
$60 Season Flex Pass | $20 Adults | $15 Seniors | $10 Students
Tickets available at the door on the evening of the performance

Thank you for supporting the Department of Music. Word of mouth is our strongest form of publicity. If you enjoyed tonight's performance, please share your experience with others!